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Like the greater part of the United States, Canada is too much engrossed with the development of her material resources to find leisure for much else.

Mr. Morgan has that great essential requisite for the work he has taken in hand, — an unflagging diligence and perseverance. We could wish him sometimes more discriminating in his selection of critical extracts, which do not always display in the writers the best of discernment. One thing, however, is certain. He has produced a book which is indispensable to every student of Canadian history, or of any subject whatever connected with Canada since she became a province of England.

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16. — *Manual of the Jarves Collection of Early Italian Pictures, deposited in the Galleries of the Yale School of Fine Arts. Being a Catalogue ; with Descriptions of the Pictures contained in that Collection, with Biographical Notices of Artists, and an Introductory Essay. The Whole forming a brief Guide to the Study of Early Christian Art.* By RUSSELL STURGIS, JR. New Haven : Published by Yale College. 1868. 12mo. pp. 116.

IN the establishment of a School of the Fine Arts as a department in its scheme of education, Yale College has not only shown a just conception of the importance of art as an instrument of liberal culture, but has also done more than any other American college to supply one of the greatest deficiencies in the established system of intellectual training. We need not insist on the general ignorance of the public in regard to matters of art, and its consequent indifference to them. The fact is manifest, and the complaining to which it gives rise is tedious. But it is obvious that the best way to remove this ignorance, and to remedy the evils that flow from it, is to secure the means of instruction, and to afford them to all who desire to make use of them. The study of art has not primarily as its intention the making of draughtsmen or sculptors or architects. It is not thus limited. Its object is to develop and refine certain high faculties of the soul, which else are likely to lie dormant, but the exercise of which is essential to the completeness of human character and to the progress of the best civilization. These faculties find little to move or educate them in America. The cause is plain, and the result is deplorable. But we are frequently told that art is flourishing in America, and that the taste for pictures is increasing, and that our rich men give enormous prices for paintings of repute by native or foreign artists. Unquestionably, like all children, we are fond

of pretty pictures, and, like children also, are very reckless in the use of money; but the liking for pictures is very different from the love of art, and the paying a great price for a painting by Church, or by Bierstadt, or by Gêrome, is no indication of knowledge or of taste. And, as usual with the ignorant, we are conceited and self-sufficient, and exhibit our ignorance with perfect *sang-froid* and amusing *naïveté*. American travellers are apt to consider it one of the inborn and inalienable rights of the free citizen of the great Republic to have an instinctive judgment in matters of art, and to be able to pronounce off-hand on the excellence of a picture, a statue, or a building. Mrs. Stowe's "Sunny Memories of Foreign Lands" contains some truly delightful specimens of this consummate simpleness, and Harper's "Handbook of Travel" will supply the common traveller or reader with the type of American critical ability.

The study of art means the study of the principles from which such beauty as exists in any work of man proceeds, — the principles, that is, of perfection in human work. And because the fine arts are the special expression of the perception of beauty and the desire for it as manifested in color, form, and construction, they afford the chief instruments of this study. It is, then, an event of no small importance in the progress of education in America to have the study of the fine arts distinctly recognized as a branch of education in one of our leading colleges, and to have a gallery of so much interest as that collected by Mr. Jarves opened as a school for instruction.

As a series of pictures to illustrate the history of the progress of painting in Florence and Siena, the chief seats of Italian art during the Middle Ages, the Jarves collection is of unusual value. It contains few *chef d'œuvres*, but it contains no worthless lumber, and its pictures, taken as a whole, fairly enough represent the conditions of the art at the time when they were painted, and the qualities of the masters to whom they are ascribed. A student who should make himself familiar with this gallery would not only fit himself for the appreciation and enjoyment of Italian galleries, but would gain a better knowledge of the progress of art, and of some of the more important conditions of civilization in Italy during the centuries when she was the chief seat of the modern arts than he could acquire in any other way in America. For guidance, profit, and ease in his study of the collection, the student could not have a more sufficient and trustworthy companion than the little Manual which has been prepared by Mr. Sturgis. The making of a good catalogue of the works in such a gallery is by no means a simple or easy task. Mr. Sturgis had to provide a work which should be suited to the needs alike of ignorant and well-instructed visitors,

and he has succeeded admirably in his difficult undertaking. He has really made a brief guide to the study of early Christian painting, — the term “art” on the title-page is a little too comprehensive, — and he has done it with excellent judgment and taste, and with ample and accurate information. The thoroughness of its execution, and the intelligence and knowledge displayed in it, are worthy of all praise. It is the most scholarly work relating to art that has been published in America, and it should serve to mark an epoch in the progress of American art criticism and culture.

17. — *Four Years among Spanish Americans*. By F. HASSAUREK, late United States Minister Resident to the Republic of Ecuador. New York: Hurd and Houghton. 1867. 12mo. pp. 401.

MR. HASSAUREK says, in his Preface: “This is not a book of travels. The impressions of a traveller, in a foreign country, who passes from one place to another, taking hasty notes of undigested observations, are often erroneous, and generally unreliable. It is necessary to live among a people, to speak their language, to know their history and literature, to study their customs, and to associate with them continually, in order to be able to write a book about them which those who are thoroughly familiar with the subject will not throw aside as presumptuous and superficial.” These sentences contain truths which it would be well if travellers, and more especially if American travellers, would take to heart. For there are not wanting those who hold to the belief, that the impressions of a traveller in a foreign country, who passes from one place to another, taking hasty notes of undigested observations, are sure, in most cases, for purposes of publication, to be sufficiently correct, and who stoutly maintain against all comers the proposition that, to live among a people, to speak their language, to know their history, their literature, and their customs, only breeds prejudice, and deprives the observer's mind of that judicial temper which usually accompanies moderate information. We are glad to see signs, in such books as Mr. Tomes's “Champagne Country,” of last year and the volume before us, that these views are disappearing before what must be regarded as truer ones. Such books make one hopeful that the day is not far distant when Americans shall feel that the man who, after a six months' jaunt through half a dozen foreign states, offers to the public an exhaustive treatise on the subject of his travels, is either an impostor or a fool.

It is this conscientiousness of Mr. Hassaurek — this moral grace,